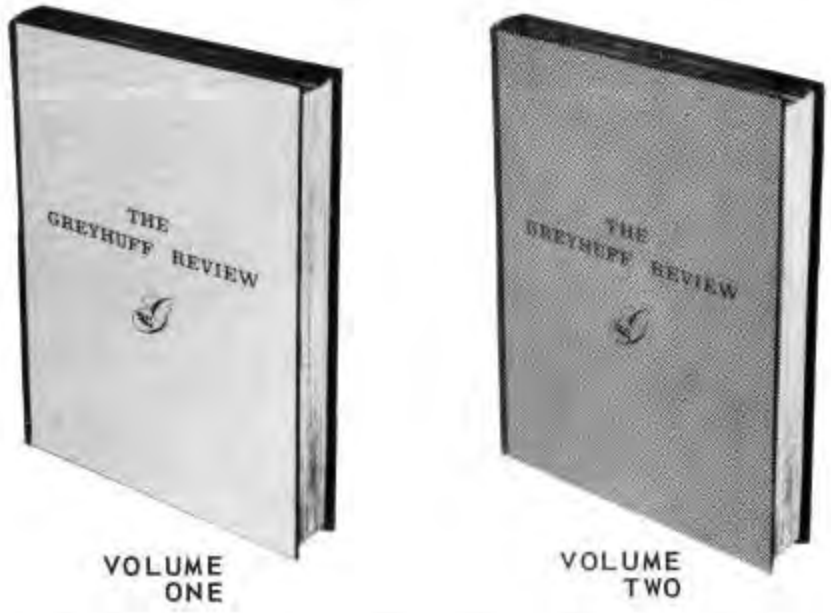
BUTCH

ISSUE
No. 1

This luxurious book is truly a collector's delight

THE GREYHUFF REVIEW



VOLUME ONE

VOLUME TWO

Now back in stock after being twice sold out! **THE GREYHUFF REVIEW** is truly a deluxe book of male physique photography, with poetry, humor, and fascinating articles included for your reading enjoyment. TWO big volumes now available. These are heavy thick books bound in luxurious leather – each one weighs over ONE POUND and is almost one inch thick!

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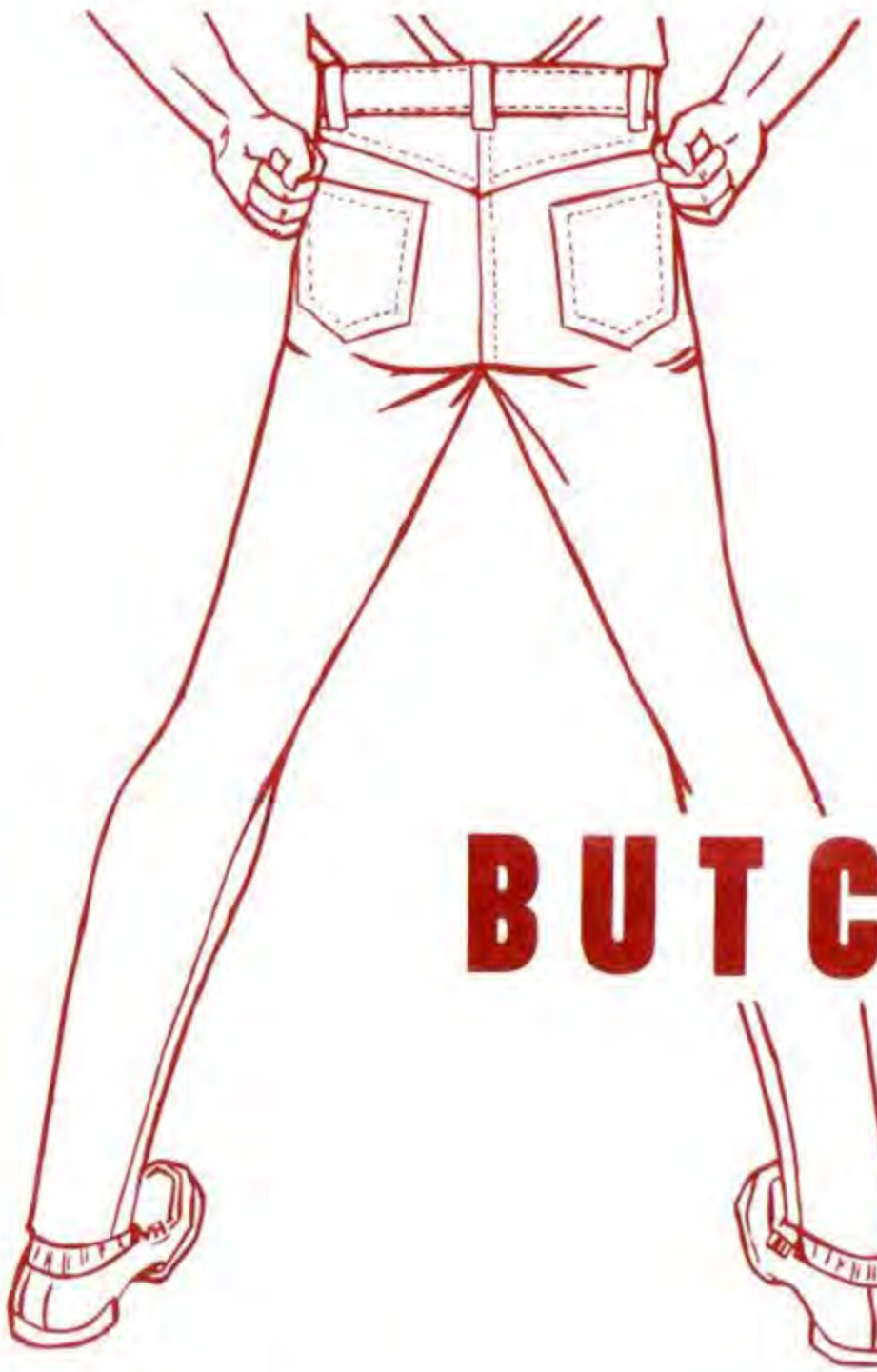

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BUTCH

the male figure in photo and drawing

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Directory Services, Inc.
Post Office Box 1010, Minneapolis, Minnesota 55440

THIRD PRINTING

BUTCH is the international naturalist magazine. It is dedicated to the furtherance of realism in art, photography, and literature – without idealization of the beautiful or avoidance of the ugly. ■ The photography, art, and articles contained in BUTCH are offered to illuminate the conviction that the body of man is clean and wholesome and that there can be no obscenity in God's handiwork. ■ It is our belief that the ability of man to be at one with himself, to have a high opinion of the portions of his body so long rejected and degraded, will make him stronger, not weaker; more moral instead of less moral. ■ BUTCH hopes to do its part to bring about a world wherein man will, from the moment of birth, accept himself – not with guilt and shame; but with esteem and serenity – in his totality as God made him.

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THE PUBLISHER'S CREED

The publishers of BUTCH hold that all of us, every citizen, have a common ground to defend. There is no place in our society for efforts, whether legal or extra-legal, to coerce the taste of others, to confine adults to reading and viewing matter deemed suitable for children, or to inhibit the efforts of writers and photographers to achieve artistic expression. Those concerned with freedom have the responsibility of seeing to it that each individual book or publication, whatever its contents, is given the freedom of expression granted to it by the First Amendment to the Constitution of the United States of America.

DSI

SEX, SIN, AND NUDITY

In America, nakedness seems to be very closely tied in with sex and sin in the minds of many persons. This is an unwholesome and unnecessary association, and not at all in keeping with the facts. It is time we took a critical look at the reasons for this assumed relationship and its effect on the minds of our fellow citizens.

Too many persons seem to be incapable of looking at a nude body without thinking about its sexual significance. This is because such persons *deliberately look* for sexual significance when they see a nude body. This does not mean to say that the human body without clothing has no sexual significance. It does. However, what we are criticizing here is the fact that it nevers occurs to these persons to look at a nude person for any but sexual reasons. This attitude, or habit, is quite natural under our present system of using nudity or near-nudity to whet the American male's sexual appetite.

Keep the Man Constantly Frustrated

Today's American male never gets any rest from this assault. On buses, in subways, in offices, on the streets, in store windows, on huge billboard signs, in magazines, in the movies and on television, he is constantly being teased to "look! look! look!" And so he does. What does he see? He sees the cream of

America's women placed enticeingly before him in a never-ending stream of breasts, hips, legs, and sexy faces. So the poor American male becomes like a dog driven half-crazy by a thick juicy steak held tantalizingly before him but just out of reach. He is tortured over and over again. His sexual desire is being artifically stimulated but never satisfied. This is the real motivation behind the many sex crimes in our country today.

The frustration and enragement the man feels at the unresponsive wife accounts for the all too familiar pattern of killing the victim after rape. Killing the rape victim merely to escape detection seems too flimsy to accept. The motive for murder is moral indignation at the modern woman who constantly entices a man with something he cannot have; and then when he does seek it thru normal channels, he discovers it is an illusion, something which doesn't exist.

Legal Sex Stimulation

For this illusion we can thank our commerical purveyors of the "desirable woman": the advertising agencies who sell their customer's products by constantly playing upon the male's sexual urges. These huge firms are legally permitted to flood the country with thousands of variations on a single theme: sex and sex stimulation. They believe that the only sure way to sell their cars, beer, or other products is to give free sexual stimulation with it.

The psychological keystone of this relentless barrage of legal erotica is the image of an incredibly beautiful, aloof, tantalizing woman, agonizingly lovely and yet always just out of reach. Our women all want to be like this imaginary creature. What a horrible ideal!

Women are taught in their teens to dress sexy, keep their boyfriends sexually excited, and yet specifically told to let their boyfriends "go only so far". The girls learn their lessons well. They become such experts at going only so far that they cannot go all the way when they get married and should.

Why must we torture ourselves? There never was and there never will be any need for women to dress and apply cosmetics so as to stimulate desire in men. Their attraction is assured by simply being women. Besides, physical attraction is at best a transient power which means little when men and women cannot adjust themselves mentally to each other. It is the mark of a degenerate culture when women find it necessary to resort to ridiculous trickery and overemphasis to attract men. It is like painting a peach a bright red or green in order to make it more edible. What could be more ludicrous and pathetic?

Our "Double Standard" of Morality

The strange thing about all this stimulation is the equally strong frustration which faces every man and woman in this country due to our "Double Standard of Sexual Morality." On one hand we constantly throw sex desire at ourselves artfully disguised as commercial advertising. On the other hand we disapprove of any wholesome approach to the gratification of even normal desire because, in spite of our liberation from the dark ages of a generation or two ago, we still retain the feeling that there is something sinful and evil about sex and matters relating to it.

Nudity, and near-nudity, is used by all our advertising agencies to point up sexuality. And because we have not rid ourselves of our inherited false beliefs

that sex in any form is sinful, we see nakedness as nothing but sexual excitation. And because we connect nudity with sex, we therefore consider the nude body sinful when it can be seen by another person.

Self-control is man's first triumph over himself. It is this factor which distinguishes him from the lower animals. We do not rush headlong after a person just because he is sexually appealing. This normal self-control is certainly not the same as the self-control one struggles for in society after being artificially stimulated to intense desire where it cannot be easily negated.

Women Aid This Hypocrisy

Further frustration for the normal man is due to the wide-spread belief that the slightest initiative on the part of a woman to interest a man by a wholesome open approach is to make her a "fallen woman." To retain her virtue in the eyes of others, the woman must not lift a finger in the direct of honest frank admission of sexual interest in a man. She must get him by more devious and subtle means.

True, the man is the pursuer and the woman is the pursued. However, it would do no harm nor disrupt the forces of nature if the woman would at least look back over her shoulder and smile at the man pursuing her instead of constantly ducking behind a tree. The fallacy of our hypocritical moral standard is that women are taught that the chase is what counts and not the capture.

Look how nakedness is exploited by legal means in the name of sex. Take the typical burlesque show with its bouncing breasts and wriggling hips. These women sell themselves morally no less than do

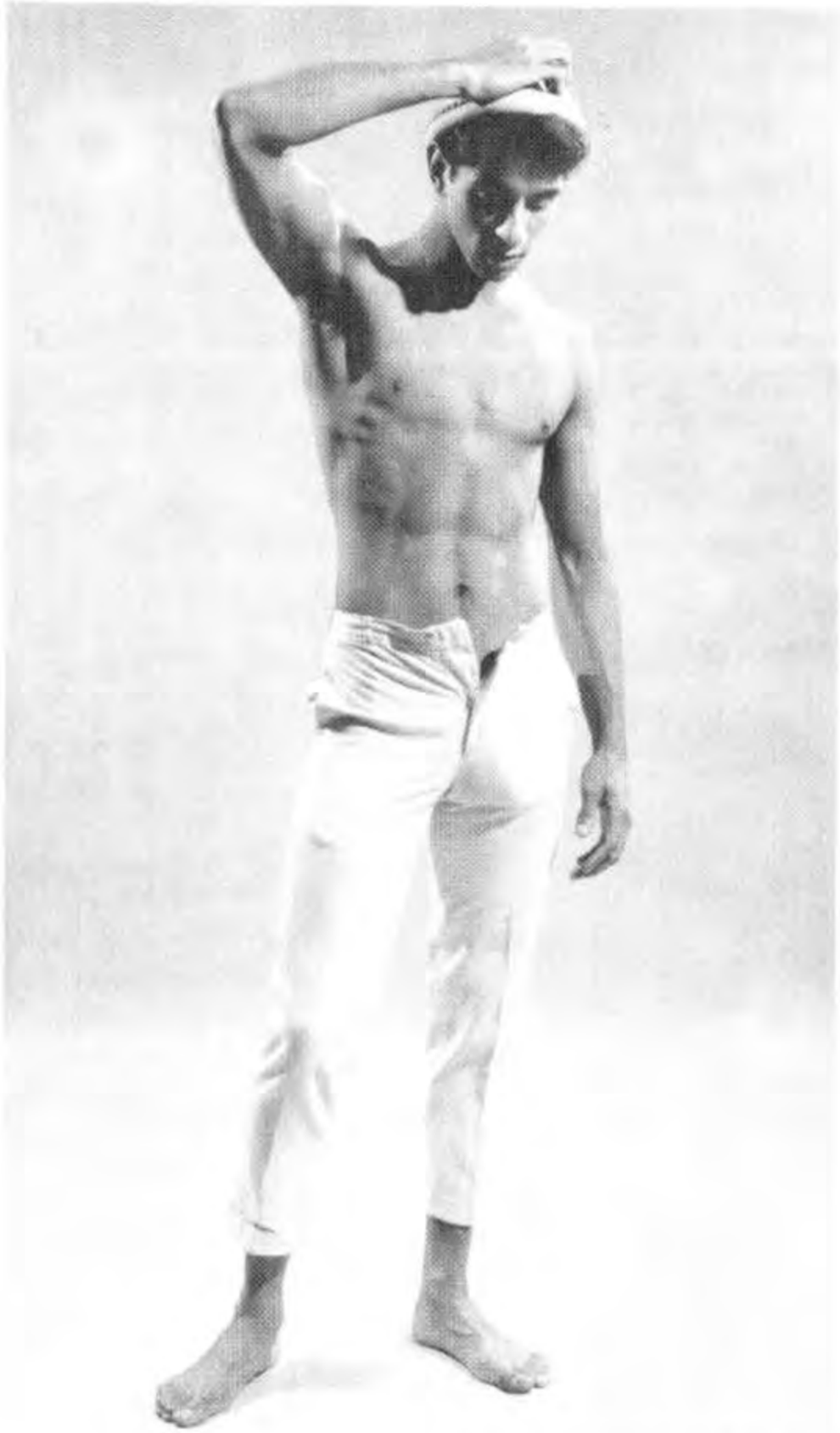
prostitutes. The silly hypocrisy of our society is that this so-called "art of the dance" is allowed in most of our cities in one form or another. It seems that so long as nudity is used to tantalize the nerve centers of men, it is permissible. Too many people still seem incapable of thinking of nudity without its sexual significance. We will permit almost complete nakedness in these dances, provided that the nipples and sexual parts of the dancers and show girls are covered. A woman's virtue is measured by the amount of flesh she will let you see.

But, in the modeling profession, the feeling is that nude posing for any reason gives the model a black tinge to her name. Therefore, she demands more money for posing without her clothes. In other words, the model feels she is committing a moral wrong. The hilarious part of all this is that the models are usually posing solely to add sex appeal to the merchandise with which their images will be linked.

We are Victims of Revealation

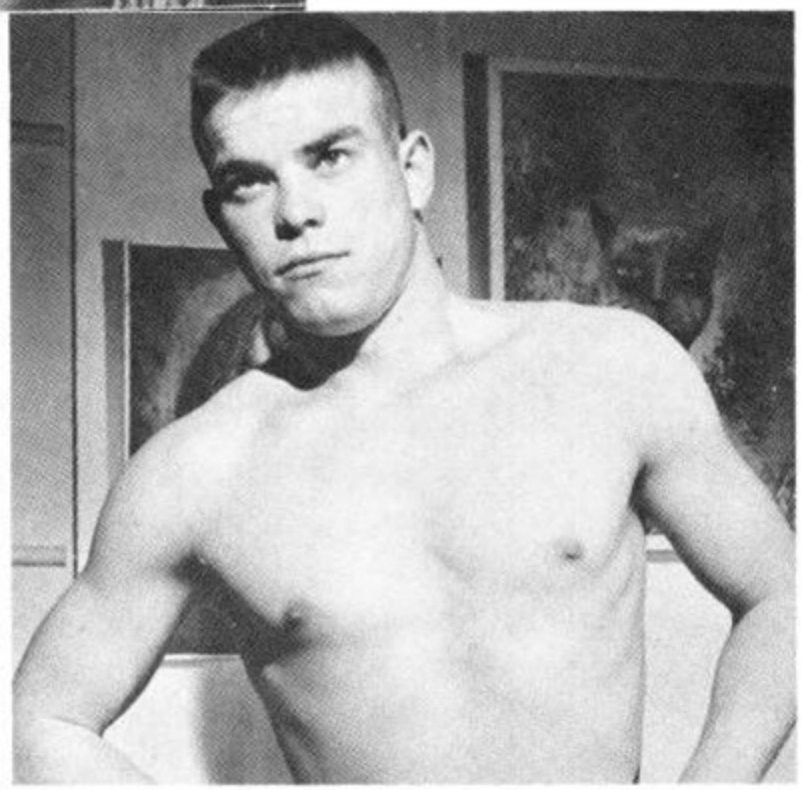
The fact is that the completely nude figure does not stimulate greater sexual desire than a partially clothed figure. We are all victims of revealation. To reveal only part of something sets our insatiable curiousity to working. However, when everything has been revealed to us, we are no longer curious or even interested.

And, it is this instinctive curiousity with which the advertisement and entertainment world are concerned. For regardless of how many thousands of women he has seen, the normal man will always look again and be excited at the sight of a partially clothed woman. It is this factor that our advertising agencies capitalize upon and which is responsible for our silly moral values.**



MODEL-OF-THE-MONTH CLUB

SPARTAN



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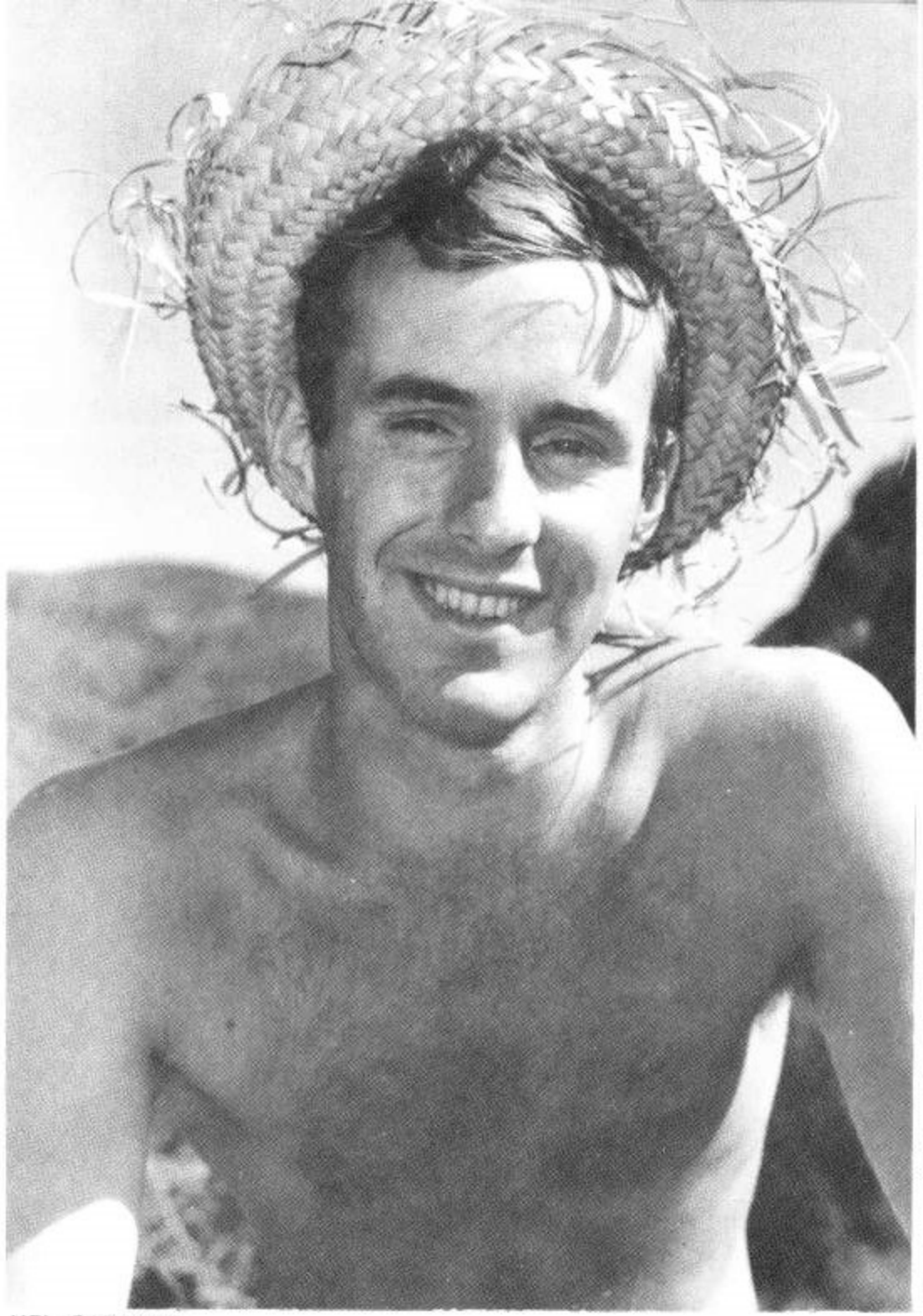

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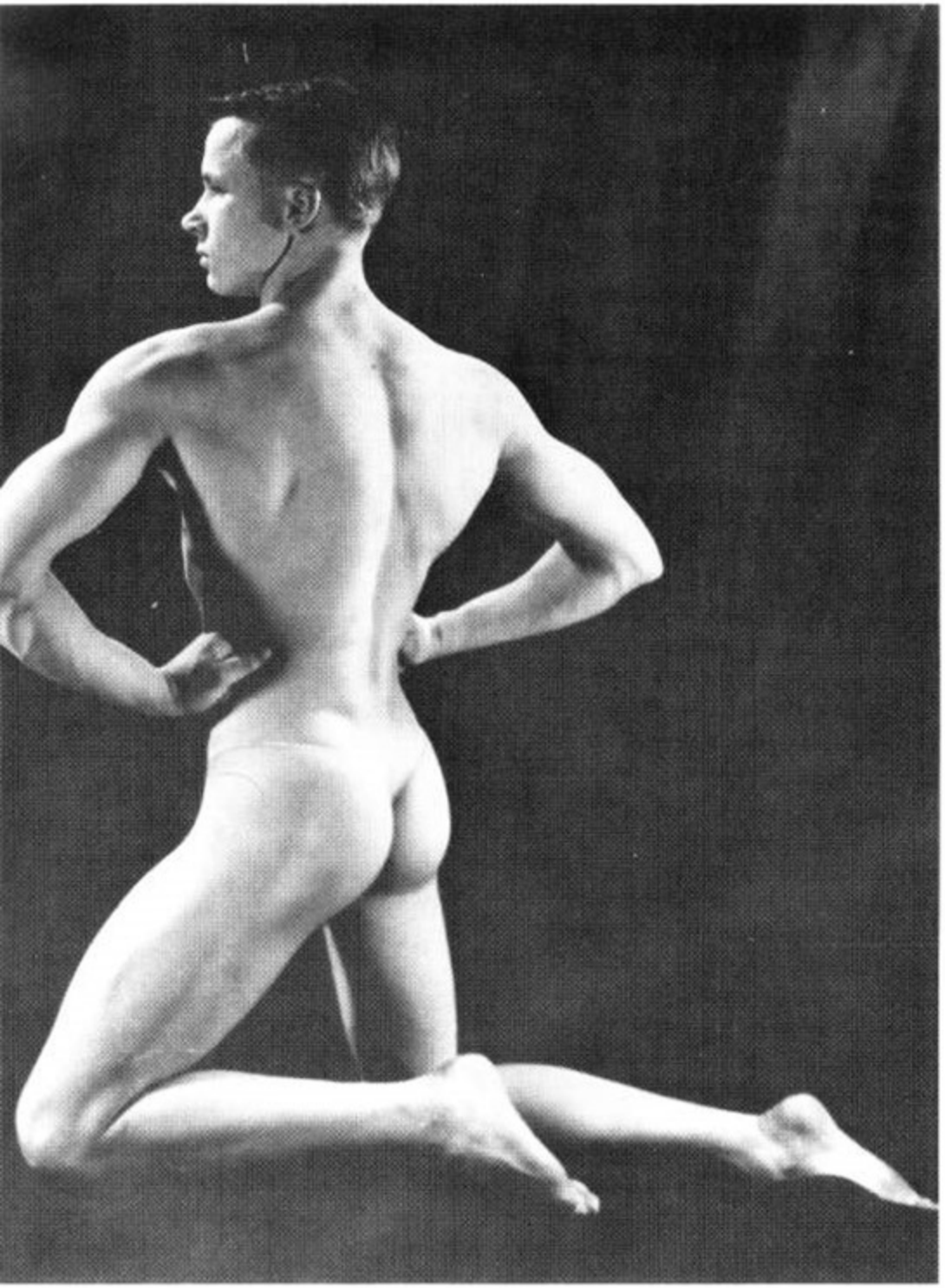

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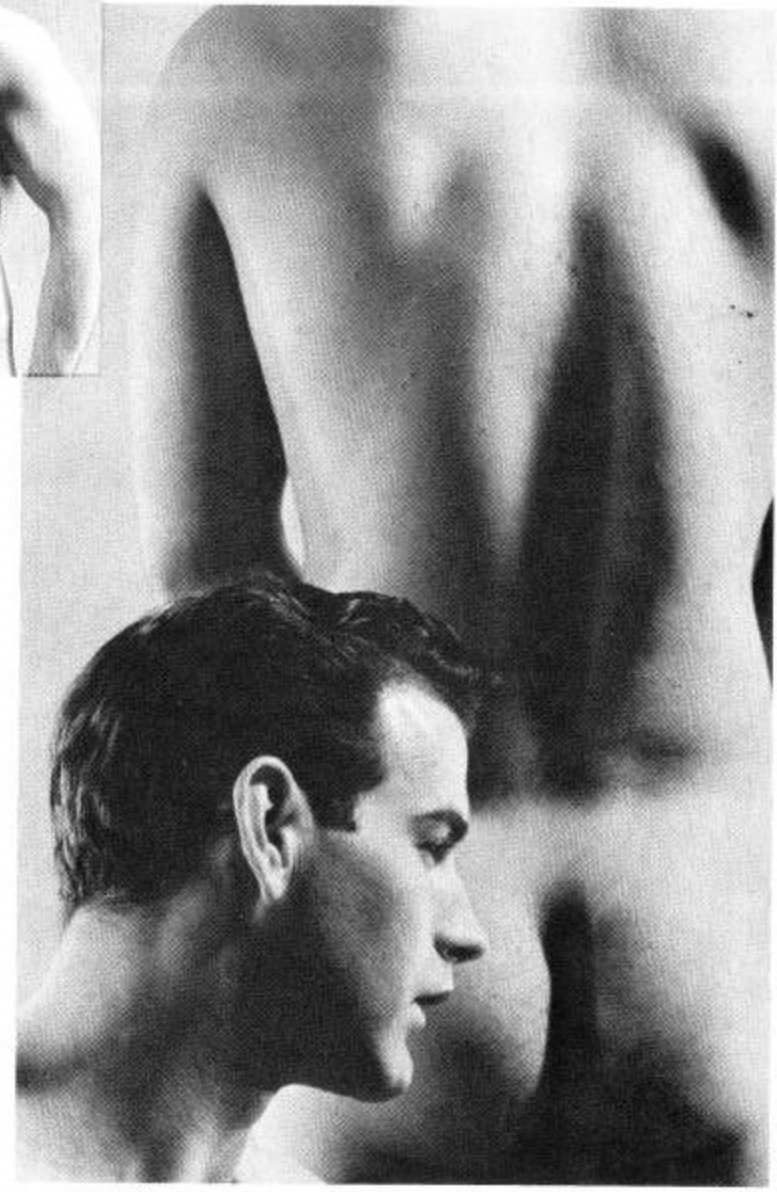

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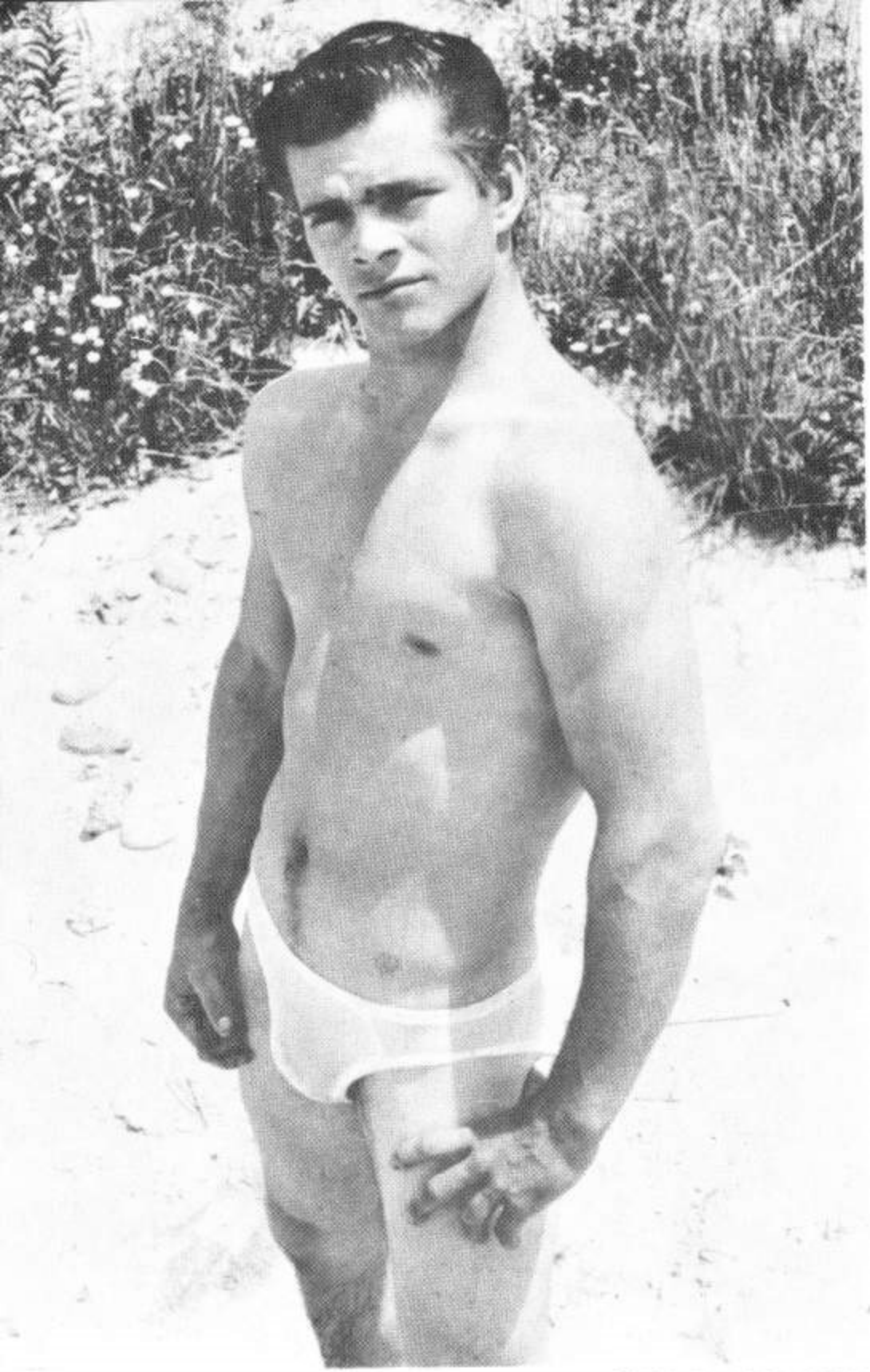
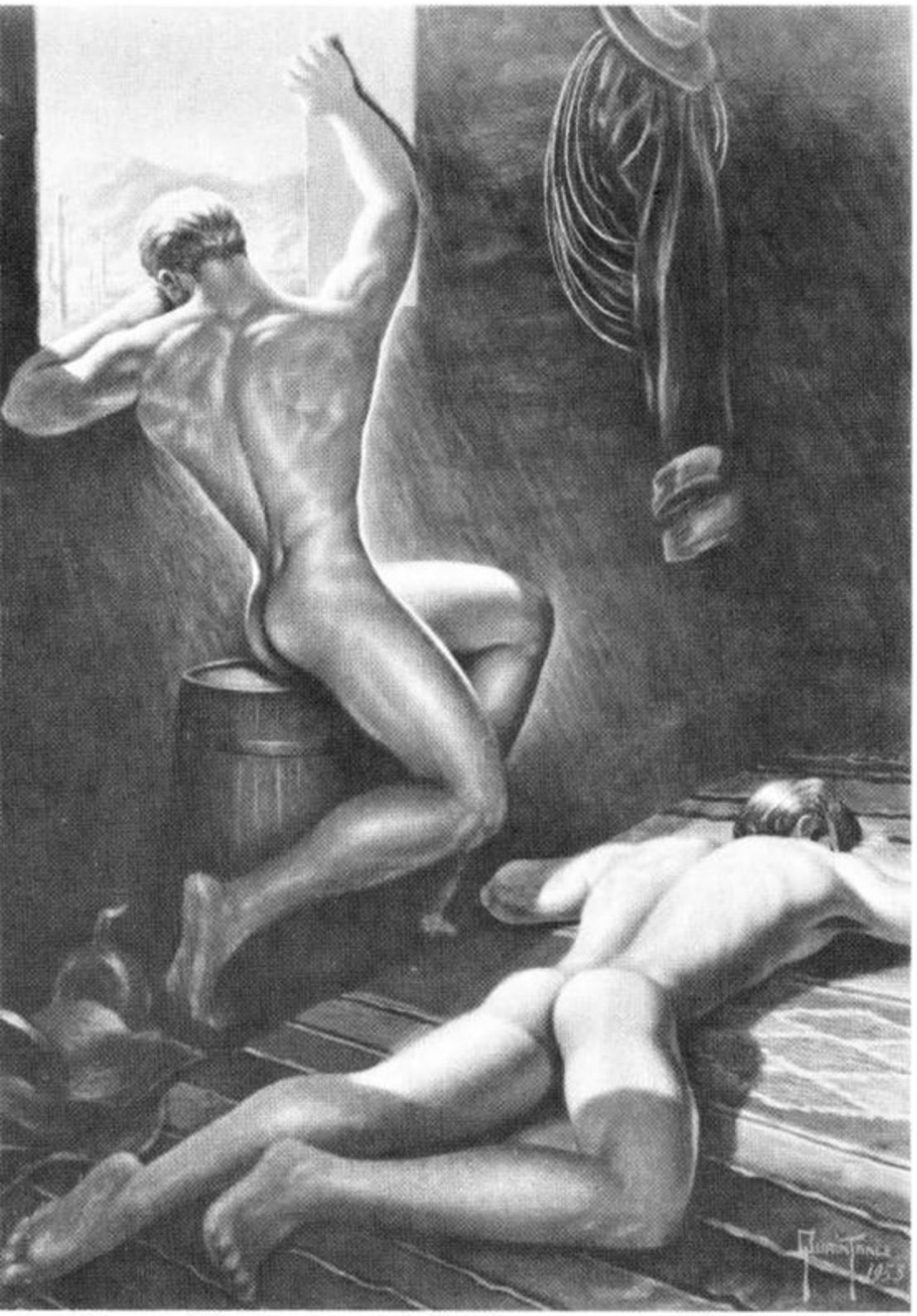


TIMES SQUARE MODELS

JAN EYCK



QUAINTANCE STUDIO

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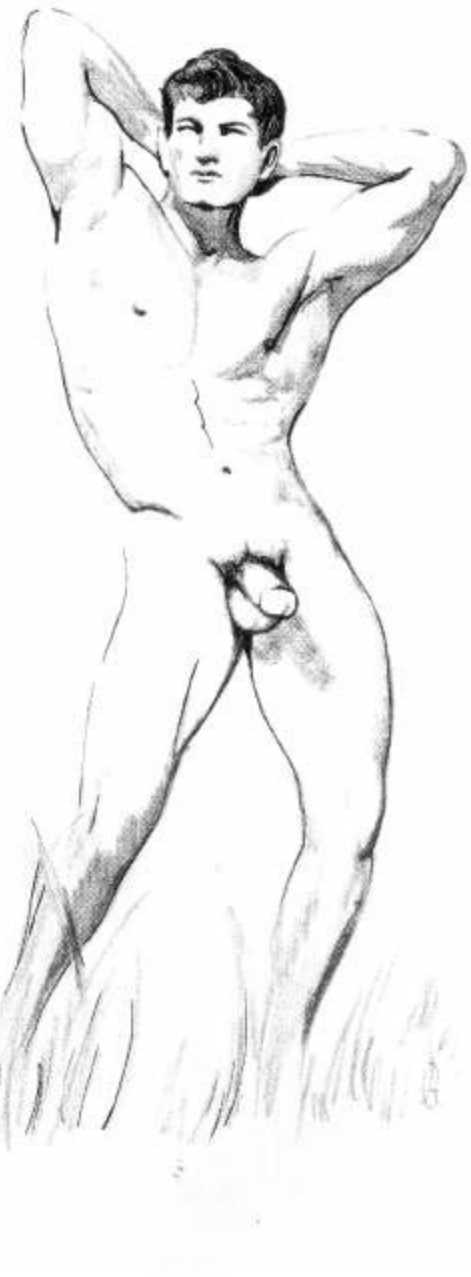

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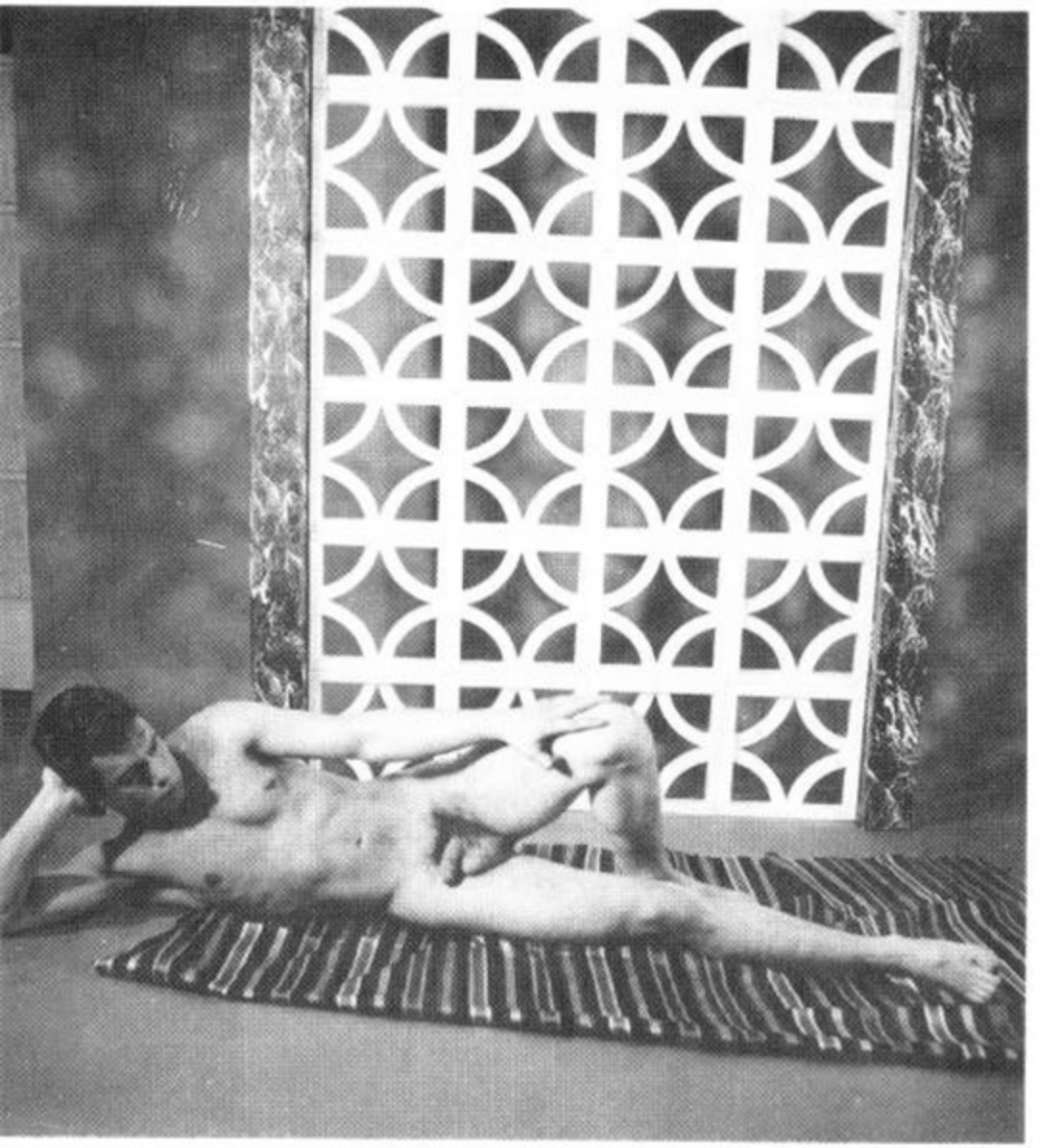

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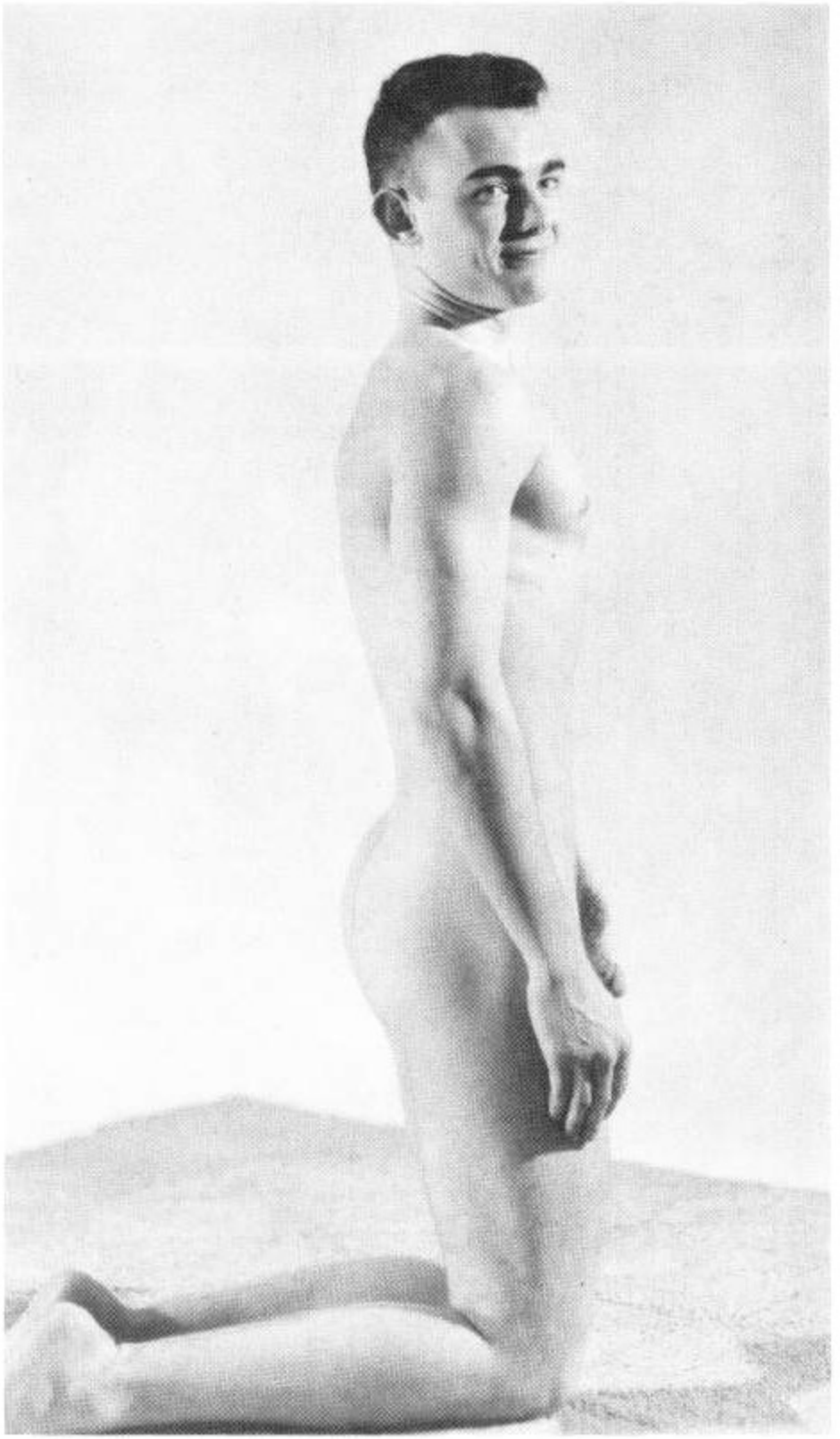

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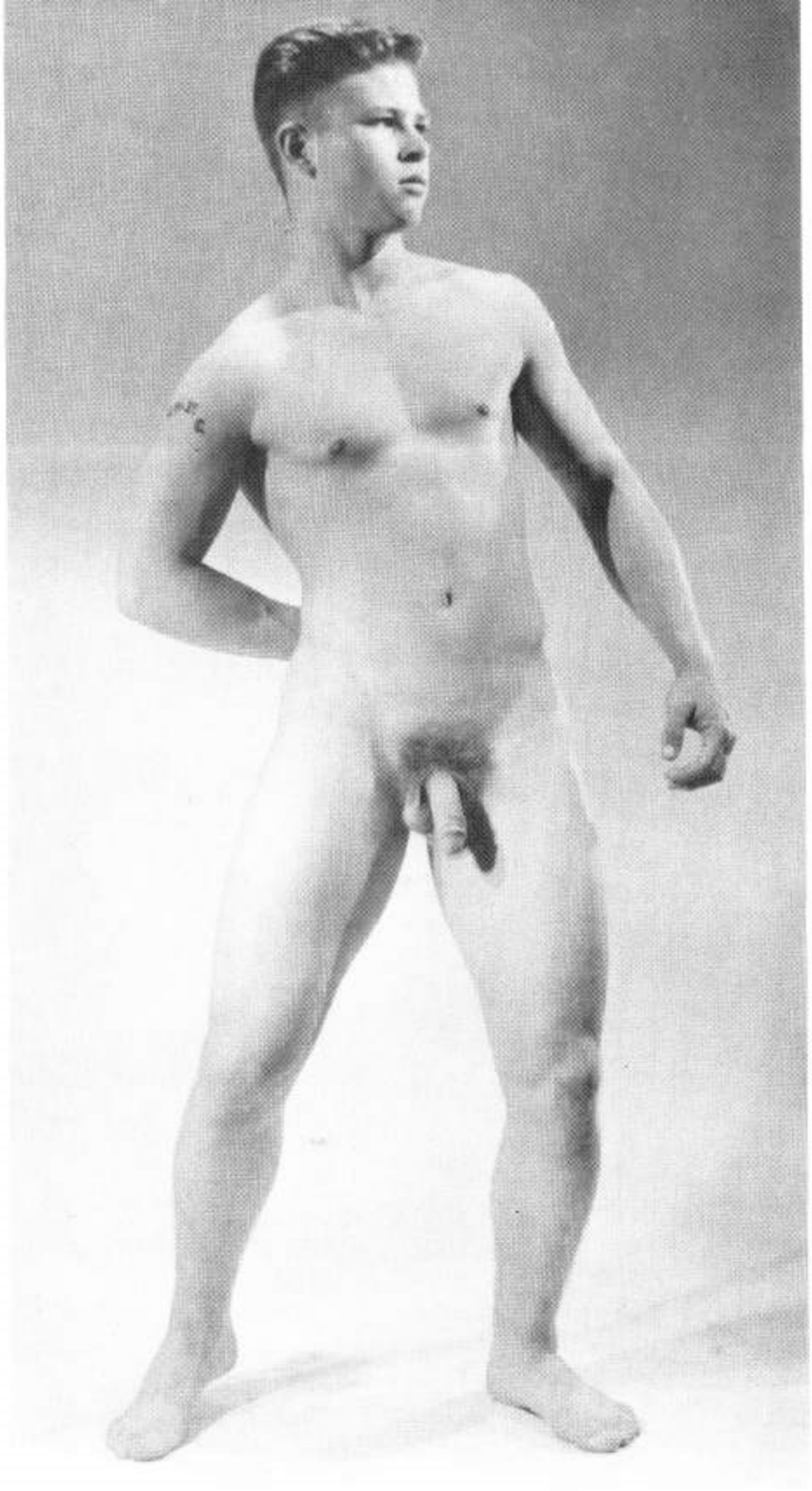

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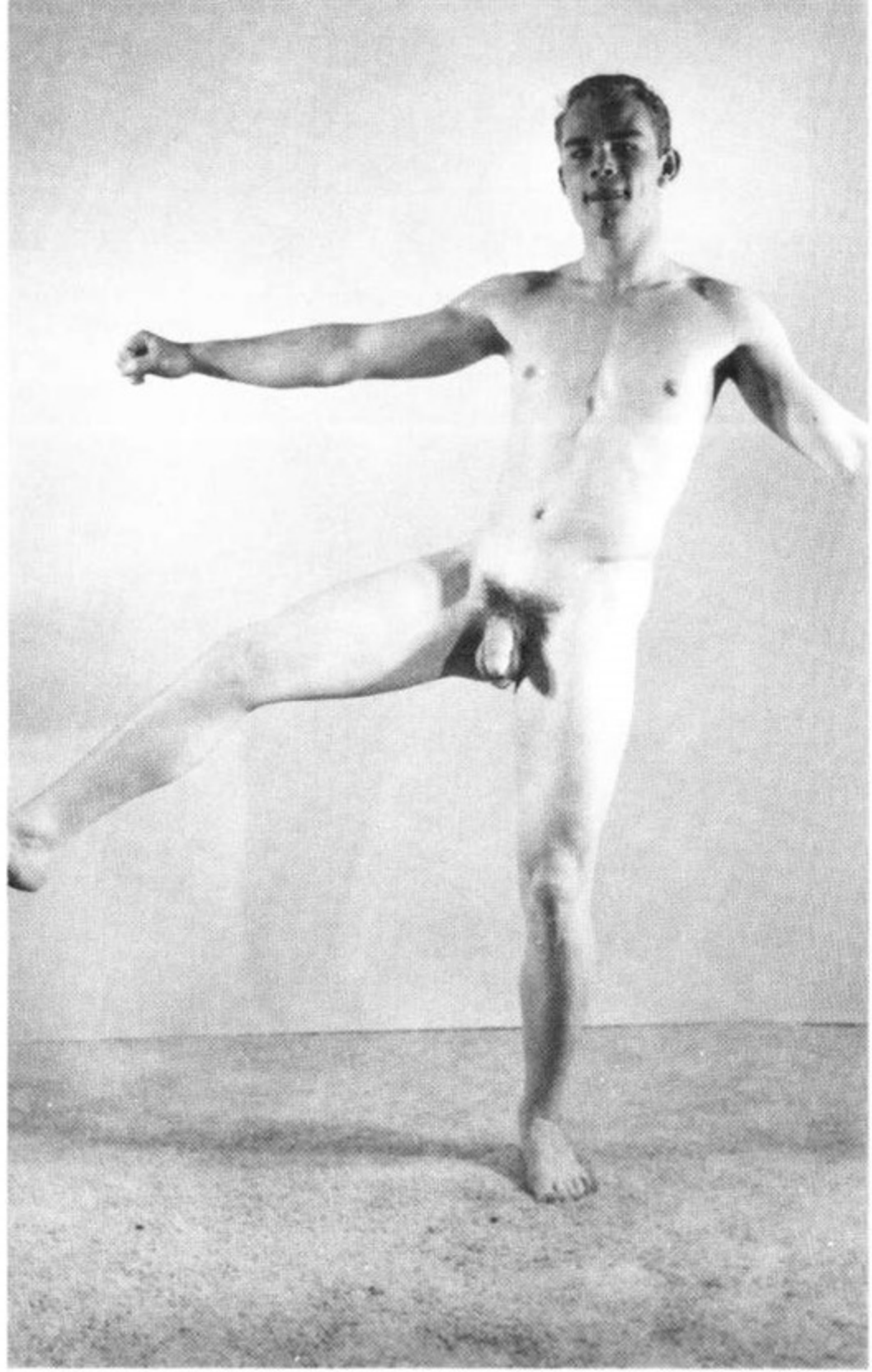

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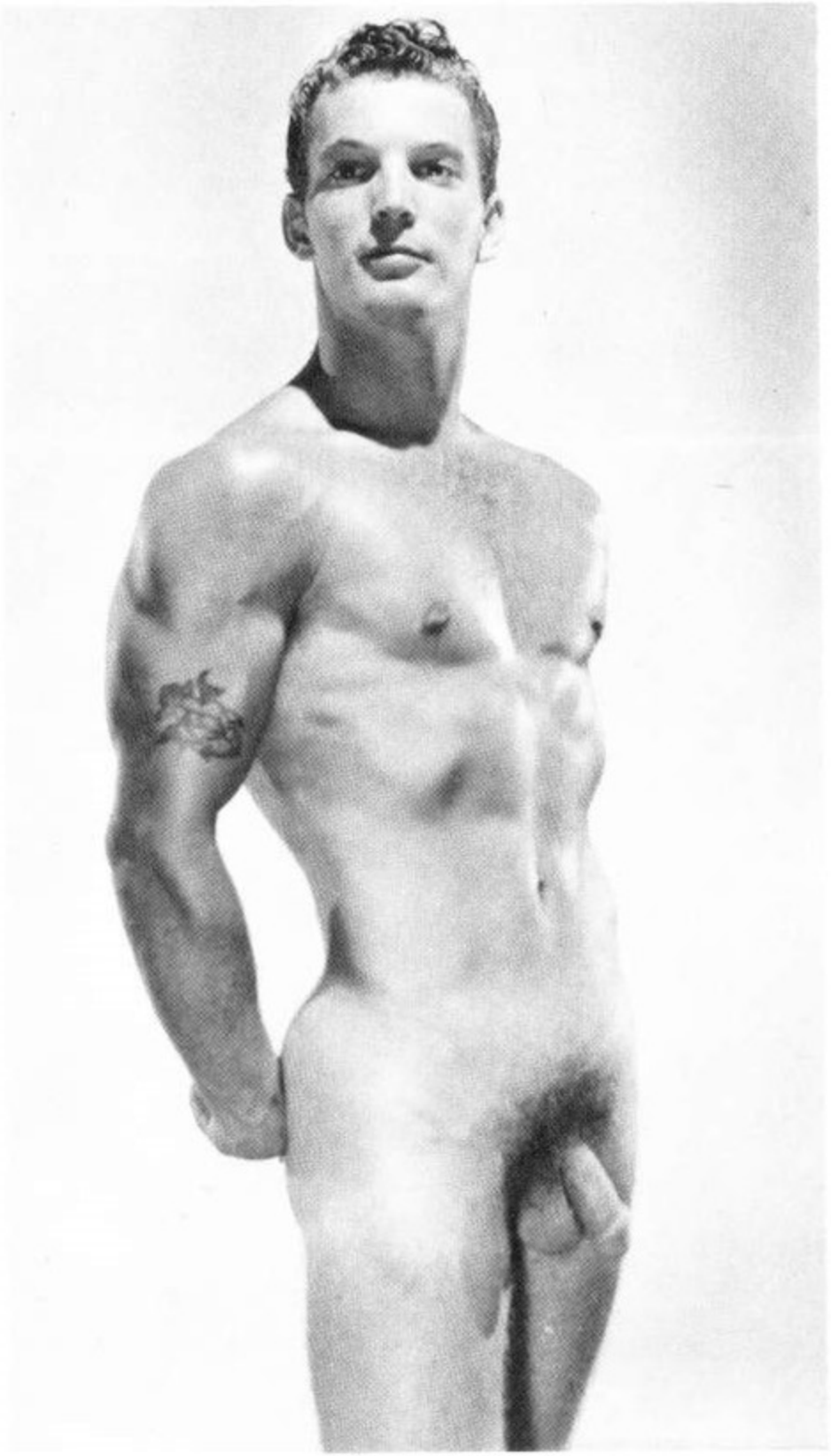

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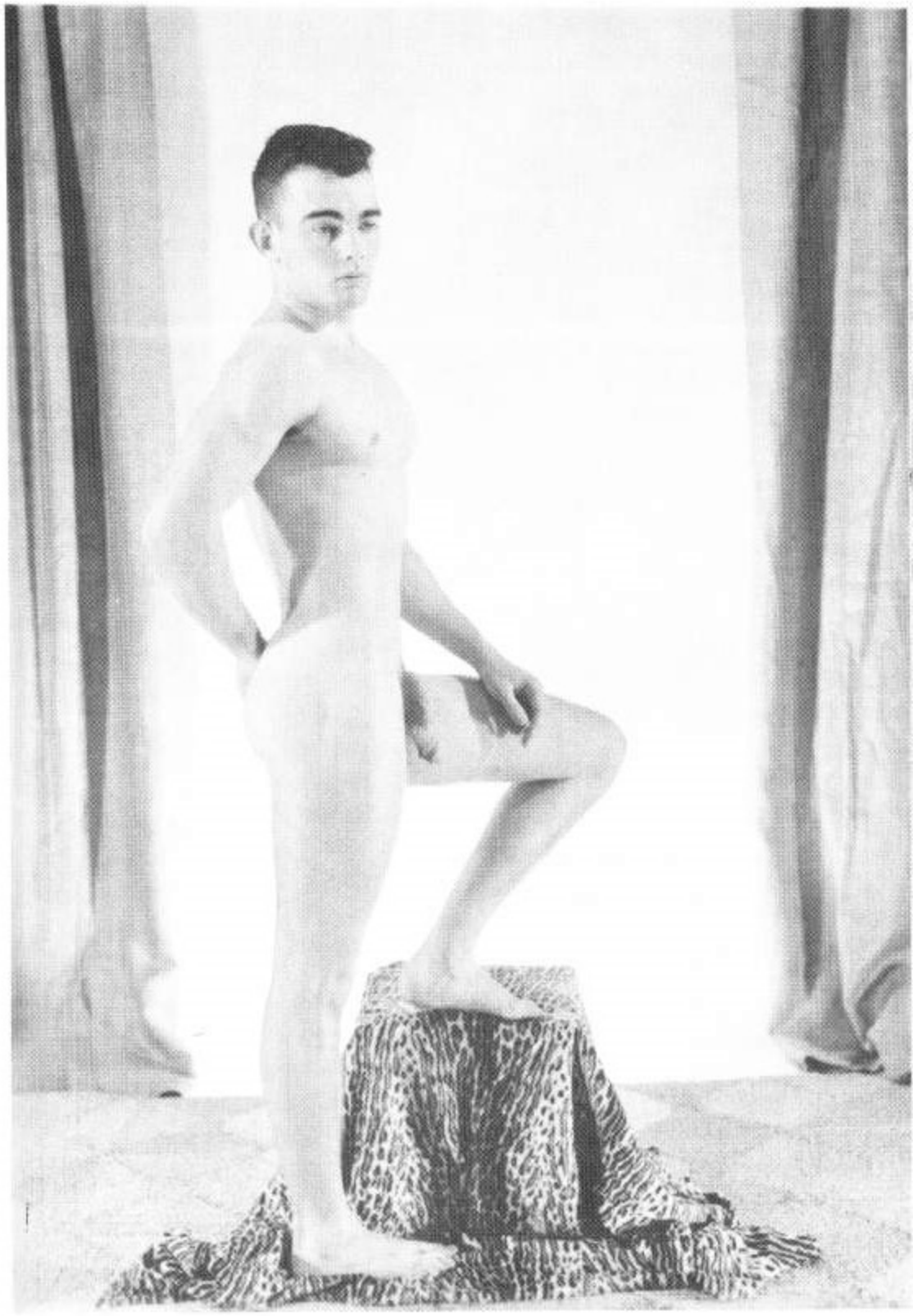

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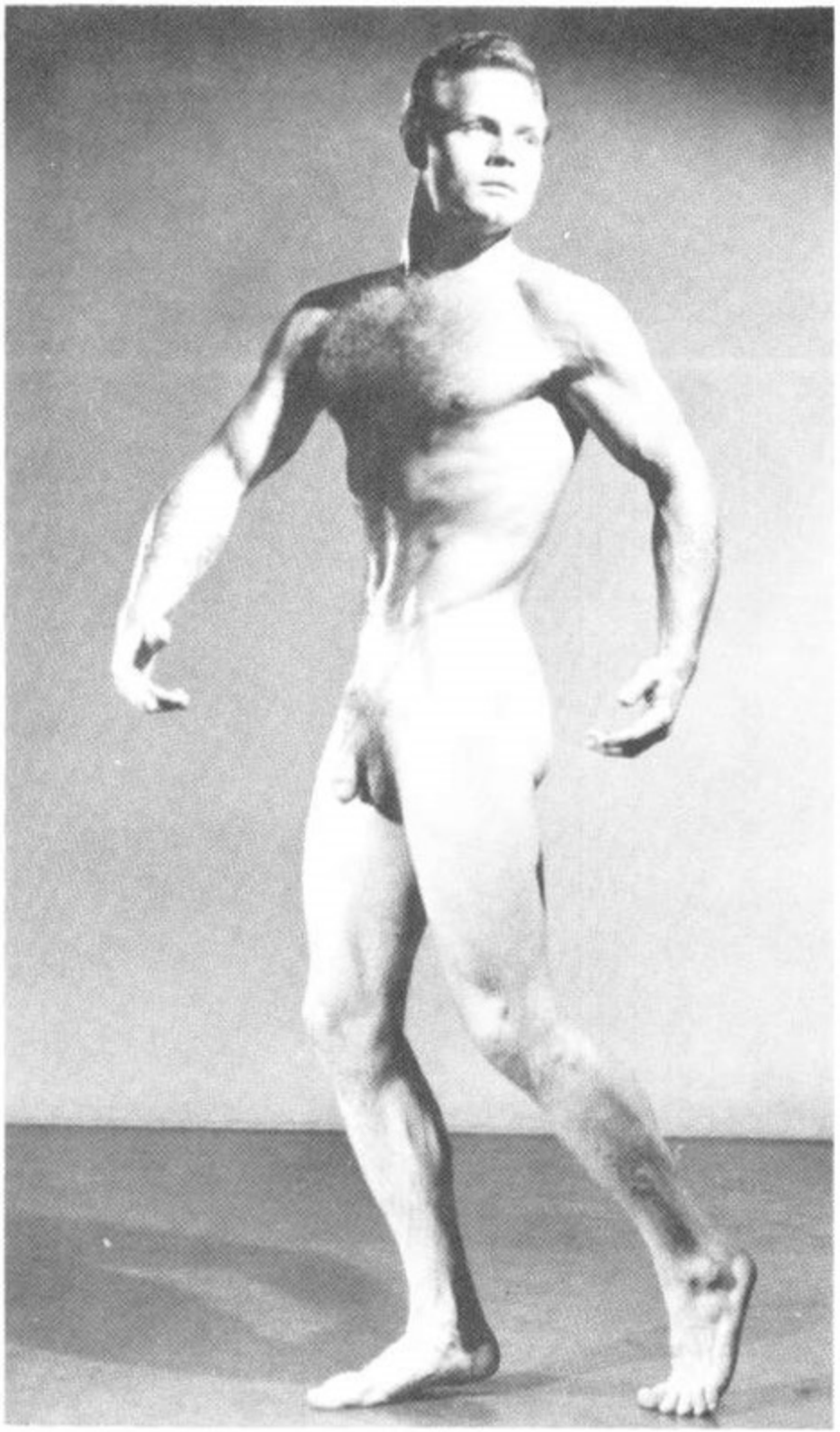

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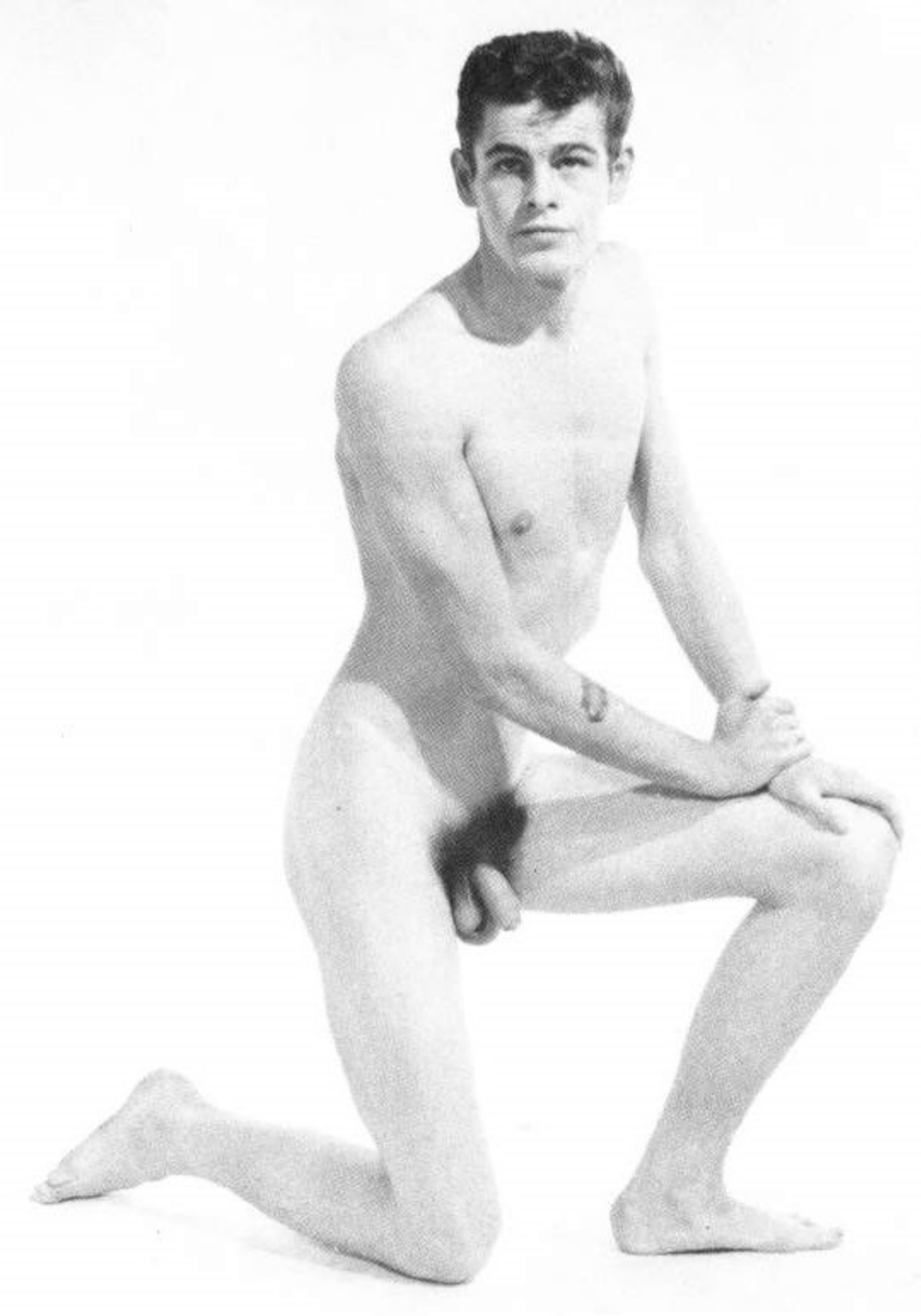

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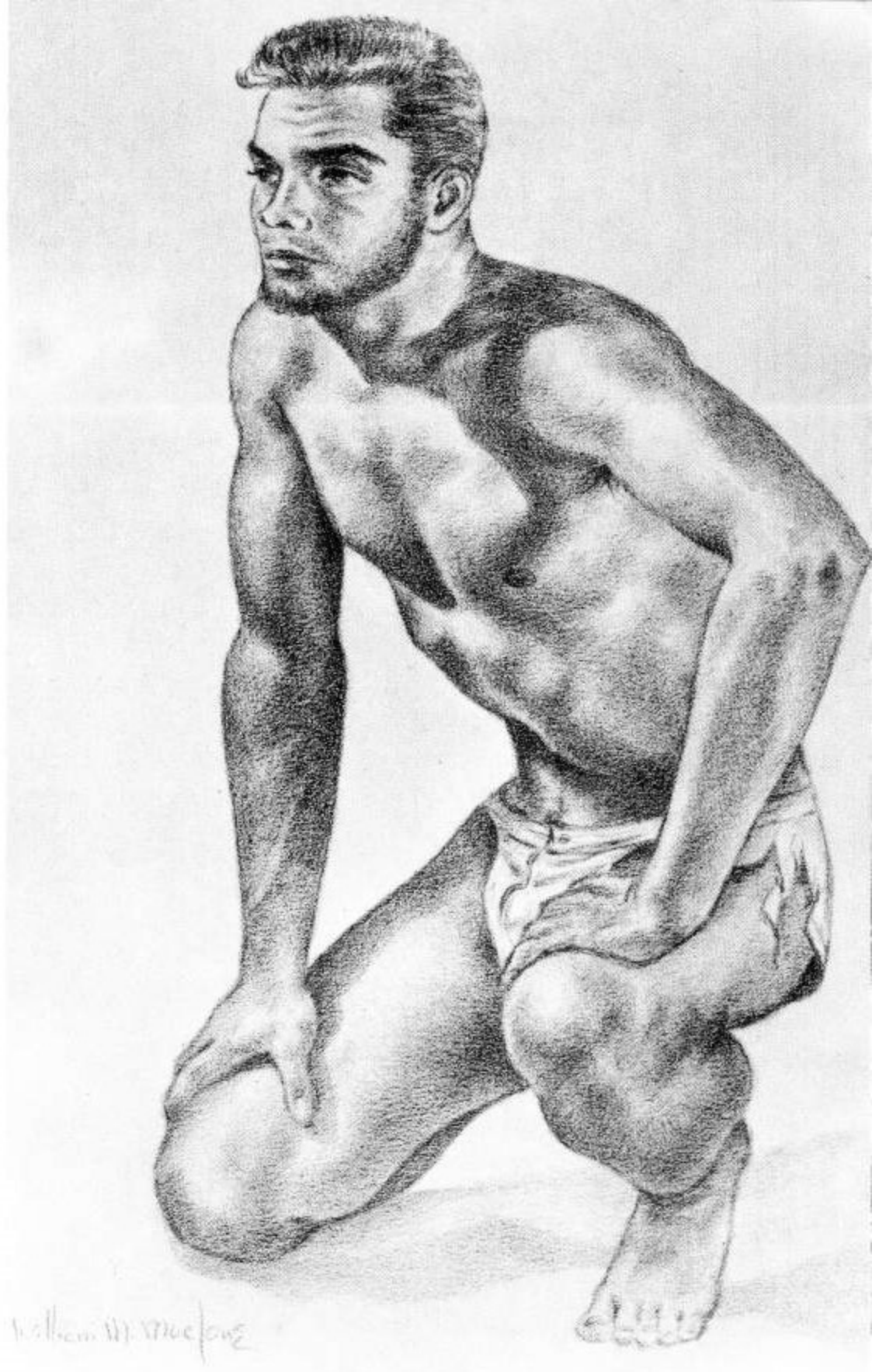
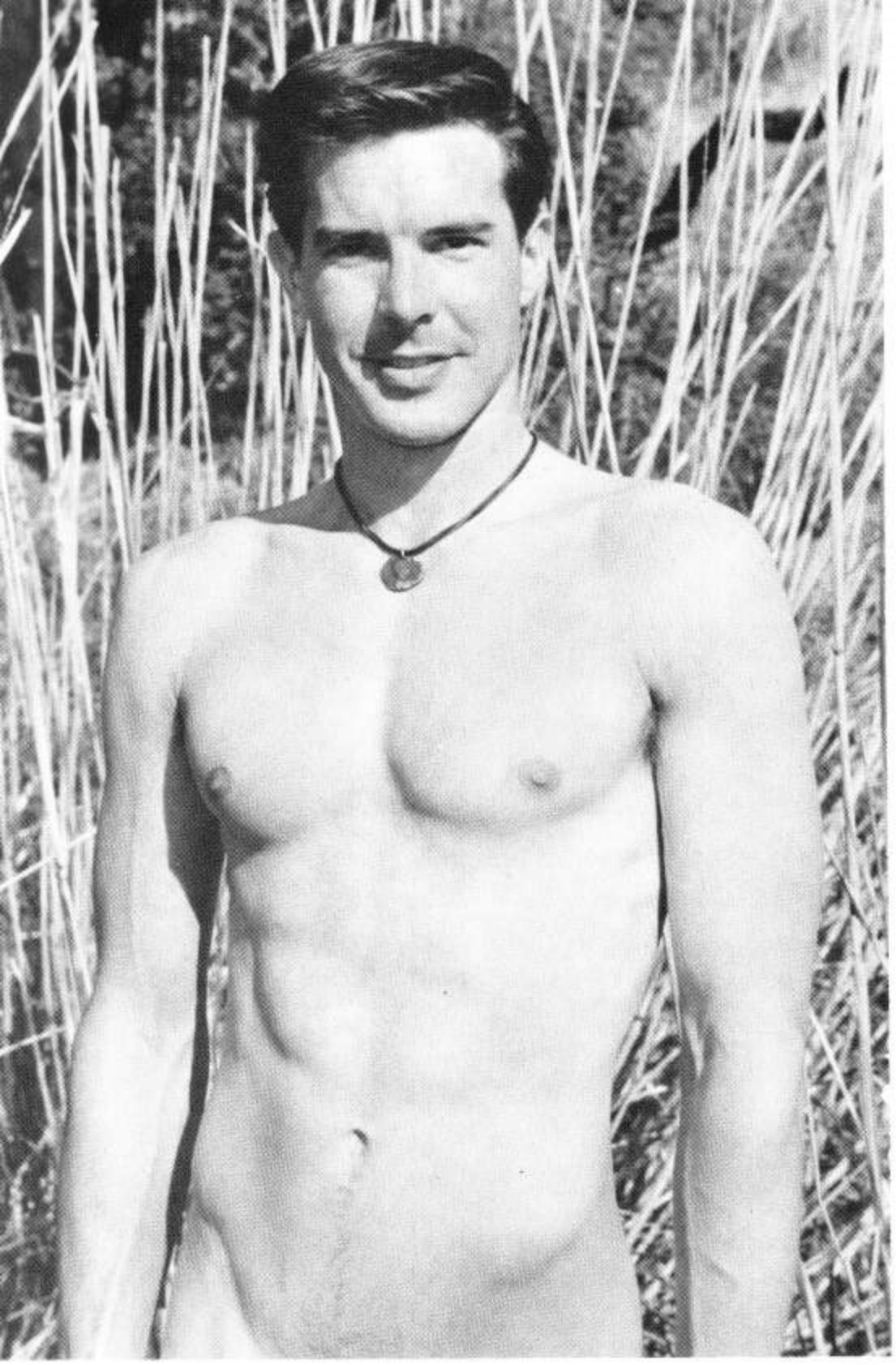


WILLIAM M. MACLANE STUDIOS



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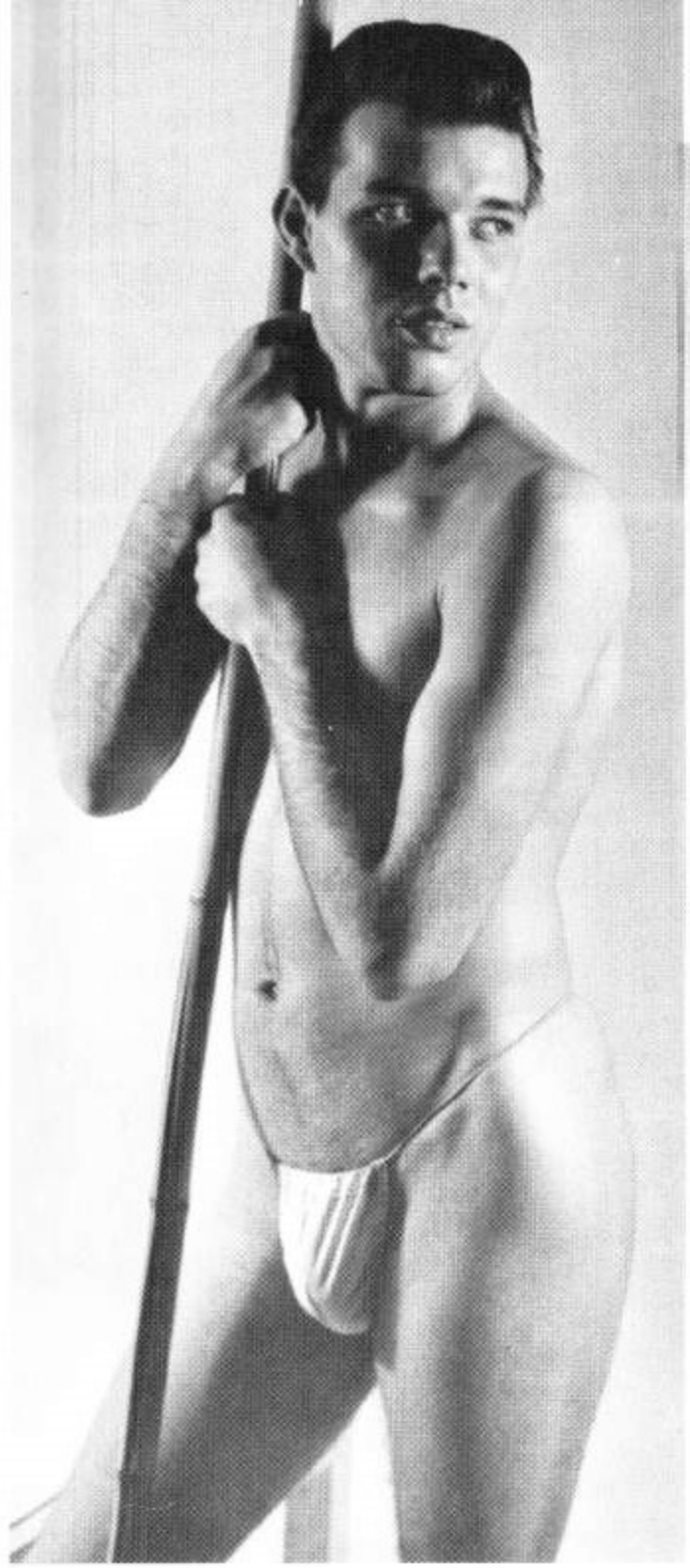

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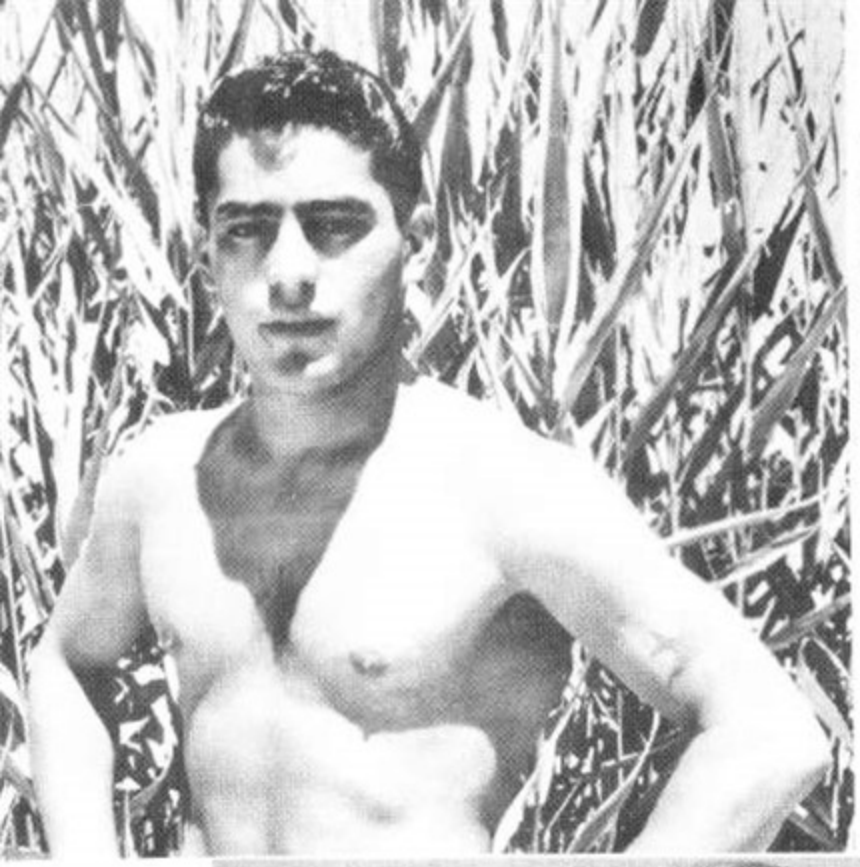

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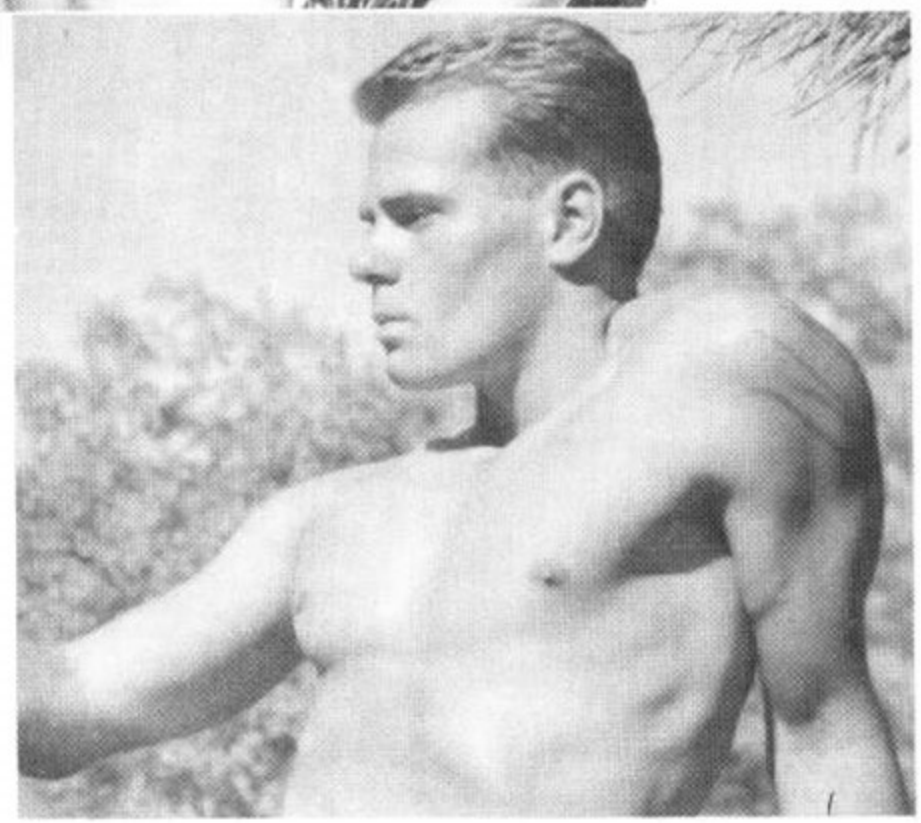

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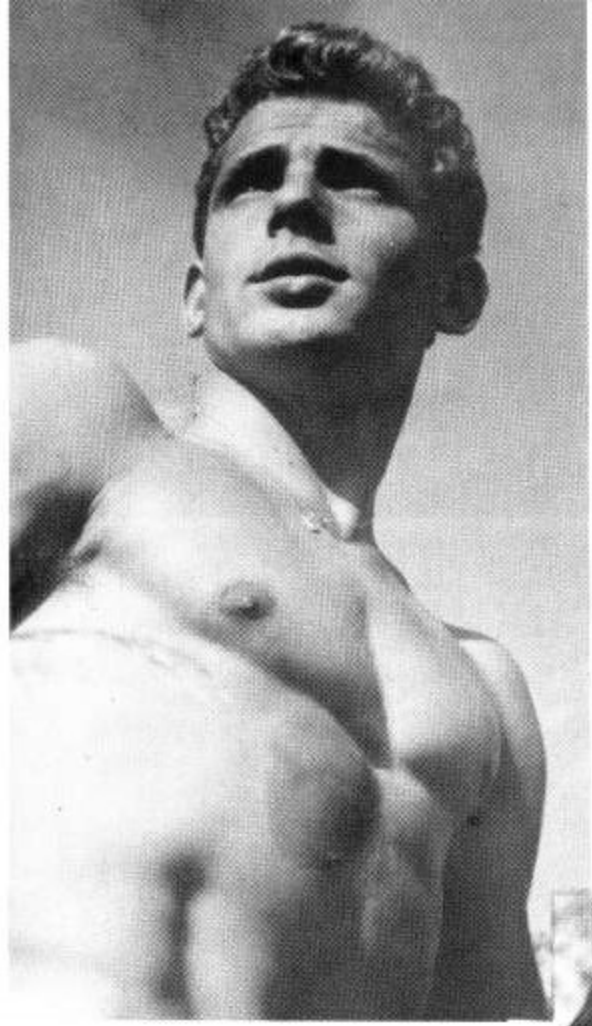

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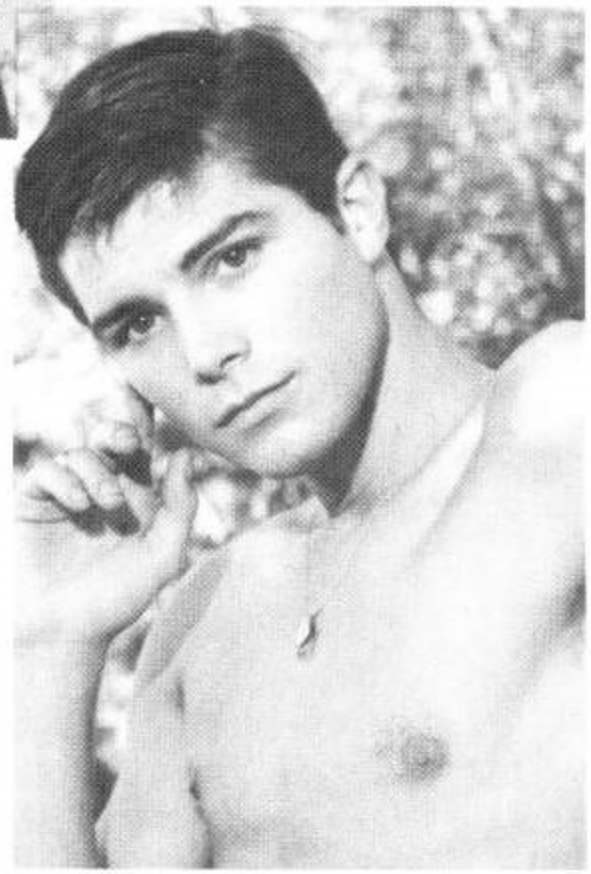

JOVAN STUDIO

ARTS UNLIMITED

THE JOYS OF SLEEPING IN THE NUDE

If it is natural and comfortable to undress to bathe, it is even more natural and comfortable to undress to go to bed. When I think of all the millions of people who dress up to go to sleep, it becomes almost too sad to contemplate.

Let us address ourselves to the great unconverted public of choked, strangled, bound-up insomniacs. Night after night they continue the endless routine: crawling out of their day clothes, crawling into their night clothes, into bed and out again the next morning, half awake and only half rested, still half-exhausted from their self-inflicted tussle with their two sets of night clothes.

Ever think of it that way? The blankets, sheets and pillows are their second set of night clothes, together with the taken-for-granted pajamas. Doesn't it make more sense to wear just one set at a time?

It took me years to get up the courage and I didn't make it until I was worn out from fighting choking tops and bottoms. Now I know I will never return to the buttoned-down, tied-up, tired, perspiring and restless majority of pajama wearers. It used to take me about three swings, and nearly complete wakefulness, to turn

over at night and then rearrange myself again. The experts say we are normally moving every few minutes to new positions to rest different muscles. Does it make sense to have to wake up to arrange yourself to get comfortable enough to go back to sleep?

Start by Leaving Off the Bottoms

I started leaving off the bottoms first. Then, with some thoughts as to whether my arms would freeze without sleeves, I made the complete change. Surprisingly, my arms are still with me. However, in cold weather they are inside the covers just like the rest of me, warm and cozy.

I will be the first to admit there are defects in the system. With a clock-controlled thermostat, the defects are minimized, unless you have regular callers at late hours. Your robe can always be close at hand in case of fire. Nearly everyone overlooks this detail but, if you should, people are very understanding and usually little harm is done.

Let me propose a formula for those who are willing to try this approach to a new enjoyment and appreciation of life. First, make sure you have a freshly made bed, perhaps with an extra blanket near by. Then take a hot bath, just as hot as you can stand, and let it soak your troubles away. Then towel thoroughly and don't forget the talcum.

Now take a short dash into the most enjoyable experience possible. Notice that nothing has been added to the body since leaving the bathroom. If you catch a glimpse of pink flesh flashing in the mirror on your way, don't let it bother you. In a few days you will have enough nerve to stop and look, and maybe even do something about those bulges.

It's a Joy to Go to Bed Nude

But for tonight, indulge yourself by popping into bed nude. Notice how smoothly it goes, especially turning yourself over a few times. If you find yourself wriggling and kicking your legs with pleasure, don't worry. It's not second childhood – you've just discovered the joys of sleeping in the nude.

Traveling in the United States should pose no problem. Things are pretty self-sufficient in the hotel rooms and there should be little need for a stroll down the hall in the middle of night.

However, in Europe, things are a bit different. In the Scandanavian countries and Germany, the beds are hard, pillows often an unfamiliar shape, and the covers usually consist of a down-filled comforter designed for a cold-blooded five-footer weighing 88 pounds. Anyone else will be hot in the center and frozen by the drafts at the sides and foot of the bed.

In France, the beds and blankets are a familiar size but so soft and sagging, you have to roll uphill to turn over. Spain and Italy are about the same, except that in places you may encounter some raw wool mattresses, soft but lumpy.

When you get to England, you're on your own. If you stay any place lower than first class, good bedding will be a minor miracle. In one hotel, the sheets were made of old boat sails washed in chalk for whiteness. I felt embarrassed to mention this to the manager, but I did go out and buy myself a pair of pajamas the next morning. I figured they probably would last a week with those sheets – but better losing pajamas than skin.

But don't let this hazard discourage you from discovering the joys of sleeping in the nude. Try it tonight! **

PHOTO CREDITS

If you would like additional photos of any of the models appearing in this issue of BUTCH, please write directly to the photographers. Their addresses are given below.

When writing to the photographer, be sure to give him the (1) issue number, and (2) the page number, so he can identify the model. Enclose $1 to cover the cost of sending you the catalogs, brochures, and sample photos.

Since there is a time lapse between submission of photos and their publication, some of the photographers may have discontinued all or part of their business or made other changes, for which BUTCH assumes no responsibility.

ARTS UNLIMITED photos were taken for DSI. No additional photos are presently available.

Adam
P.O. Box 889
Grand Central Station
New York 17, New York

Frank Hollfelder
Postfach 452
Munich 13, Germany

Jan Eyck Studio
115 Postfach
8 Munchen 1, Germany

Jovan Studio
Box 2806
Pretoria, South Africa

Mel Robert's Custom Color
P.O. Box 46714
Los Angeles, Calif. 90046

Model-of-the-Month Club
Box 144, Kew Gardens Station
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Quaintance Studio
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Rod Crowther
Box 369, Franklin Station
Washington, D.C. 20044

Spartan
7740½ Santa Monica Blvd.
Los Angeles, Calif. 90046

Times Square Models
Box 208
New York, New York 10036

Front cover by ARTS UNLIMITED
Back cover by JAN EYCK

Are you a writer, photographer, or artist? Don't let your talent go to waste. If you have any material you think we might use, send it to us today. Our only stipulation is that it must be your own work. If we use it, a check will be on its way to you. Be sure to include return postage if you want your contribution returned.

BEGIN WITH SILHOUETTES

What is a silhouette? If the light beyond the subject is brighter than that between the subject and the camera, the figure loses all detail and becomes almost black if the exposure is made for the brightest light. Silhouettes can be made indoors or outdoors.

Since the silhouette is the basis for all posing, it would be wise to master this photographic technique before proceeding to the more complicated methods of lighting the figure with artifical lights or working with other details. If a pose looks good in silhouette, it will look even better when lighted.

In a silhouette you are concerned only with shapes or outlines instead of shadows and details. This produces the problem of emphasizing figure faults and bad posing more readily than any other type of photography. A protruding stomach, thick legs, or poor profile will probably be noticed at once in a silhouette shot whereas it might have gone unnoticed in a lighted shot because some other detail, such as the model's facial expression, captured the viewer's attention. Remember that the silhouette gains its beauty because of its extreme simplicity – one continuous line which outlines every contour of the body.

Pointers for Posing Gracefully

There are a few things about posing that both the model and photographer should know before starting a photographic session. The most beautiful body in a relaxed position looks broad and heavy. This is true whether the model is standing or sitting. To make the body more graceful, you should ask the model to throw his shoulders back with his chest out and stomach in. The legs will always look better when the foot is arched slightly with the toe pointed down.

Some models have very good balance and can pose standing on one toe. This can make a very interesting shot if the other leg is lifted, with the knee bent and the toe pointed downward. Silhouettes, of course, can be shot with the model posing in any position. The best positions for silhouettes, however, are usually profiles or three-quarter profile. Again, care must be taken to create white space between the waist and the arms if the arms are to hang down. The best solution to this problem is to have one of the arms lifted up and the other arm away from the body.

If the model is unable to balance himself on one or two toes, the legs can still be made to look good by faking this pose. Have the model support his weight on the foot farthest from the camera. The foot away from the camera can be placed flat. The other leg is the "appearance" leg which must preserve the lean, muscular look. This leg should be bent slightly at the knee. Then the model should arch his foot slightly, point the toe down and place this foot in front of the other one to hide it.

When the model is seated, the same technique can be used. The arm which supports the model's weight should be away from the camera so the other arm which is closer to the camera can be posed so there is no strain. Bending this arm slightly will help to avoid a tense look.

Lighting for Shooting Silhouettes

Silhouettes can be shot indoors or outdoors. Indoors, you'll want a roll of white no-seam background paper which can be pulled down far enough so that your lights can be placed facing the paper between the model and the paper. A suggested light set-up would be four #2 floodlights, two on each side, with one placed high and the other low. There should be no other lights on in the studio. A lens shade should be used to protect the film from the glare of shooting into the lights.

Begin with the model in a standing position and vary the position of the hands, head, and feet. After taking several exposures in this fashion, add props, such as a pole or a high stool. The high stool will produce excellent seated silhouettes. Don't forget to take your meter reading from the lighted side of the model.

If you lack a studio, a window can always be used, the larger the better. If the window isn't long enough to permit a full-length standing shot, the model can probably sit on the ledge or sill. Be careful that your model's face and the window frame do not blend together. If you have a large picture window overlooking the water or an uncluttered out door background, you have a superb set-up for window silhouettes. Remember to expose for the light that is outdoors, rather than the light that is falling on the camera side of the model. Your silhouettes will be best if you shoot when the sun is shining in the window or at least on that side of the room. Cloudy or rainy days make poor silhouettes.

Try Shooting Silhouettes Outdoors

The best silhouette-shooting is outdoors in the very early morning when you can use the rising sun as a back-light. Making a model get out of bed at that hour is almost impossible as most of them are just getting to sleep at that time. A successful solution is to have the model stay the previous night at your home. Once you try the early morning shooting, you'll really grow to like it. It's cooler, and the air somehow seems much more invigorating.

Another excellent method of securing good silhouettes is to shoot them against the setting sun, especially if you have a beach or water background. If you are going to use the rising or setting suns, you can get in about one to two hours of silhouette shooting before the sun gets into the wrong positions. This means you should shoot silhouettes within two hours after sunrise or no sooner than two hours before sunset. Unusual sunsets or cloud formations will give you fantastically beautiful silhouettes in color every time you shoot, even when you use the same model and the same location.

If your model is a dancer (they make the best silhouette models), you could shoot his entire dance routine. Or if he's very athletic, ask him to do hand-stands, backbends, and other artistic poses. They'll make silhouette shots that will make you proud of your camera work. Models who have little imagination or agility will have to be assisted with props to help them keep their balance or to give them something to do with their hands.

Don't forget to try closeups in silhouettes, especially if the model has an interesting profile or striking chest muscles. Try to shoot at least one silhouette of every model you use. * *

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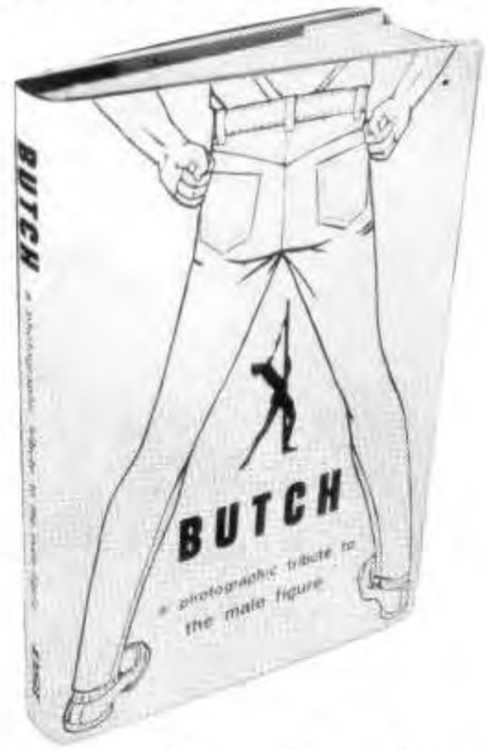

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